MARCH 1977

youth MAGAZINE

STEVIE WONDER'S NEW ALBUM SPINS HIS SPIRITUAL AND SECULAR THOUGHTS

UNDERSTANDING DEATH HELPS YOU TO COPE WITH AND CELEBRATE LIFE

STUDENTS IN MINNEAPOLIS LEARN BY SERVICE AND STUDY OFF-CAMPUS

Rockegesis

EXPLORING STEVIE WONDER'S WORLD

By DENNIS BENSON

A buzz filled the room when a crowd of people clustered at the stage entrance. He would be here any minute! I was spending two days doing interviews during the rehearsals for the Grammy Awards show. The Uris Theatre was big and busy. TV technicians had laced the room with their cables like swarms of Lilliputians tying down a sleeping Gulliver. David Essex, Harry Chapin and Tony Orlando were among those already on my tape. My high point would be the interview minutes with John Lennon. However, I was excited about the person making his entrance. Then Stevie Wonder was there. It was interesting to see respect and joy ripple across the faces of the collection of famous musicians and performers upon the entry of this quiet writer and entertainer.

He ran through the number he would later play for the national television audience. Every technical facet of the music was probed and checked by him with the other musicians. As I watched him get prepared, I knew why his earlier performance with the Rolling Stones had left such an impression on me. The staging with its blue and red lights had helped create a mood of excitement. However, the power of his communication with us through the music left the impression that here was someone with something to share.

I did not get a chance to interview him. It almost happened. However, a black religious leader had died and he would not talk to anyone. The next time Stevie Wonder crossed my world was the news that a major new album by the former Detroit ghetto lad had been released. The

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youth magazine

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It is amazing how many creative folk are able to be both popular and heavy. Stevie Wonder is a prime example of such an artist.

reviews were raves. The demand for the album set a record for the label. I did not get the record package until everyone knew that this was a special collection of music and ideas.

Just a couple hours ago I prepared to listen to "Songs In the Key of Life." I want to share with you my experience of getting into this album and the ideas of this performer. It may be interesting for you to compare your approach to music with mine.

I don't like the first moments of listening to the new music by an established artist. I remember the uneasiness each new Beatle album created. They would take us to new levels. We would have to stretch and become a bit more in terms of understanding and taste. It is not always easy to grow with the demands of art—even pop art.

There are times when my discomfort of facing new music is heightened by the friend who is already into the LP. "You have to hear this. It is fantastic!" I am always afraid that I will not hear or react to what he or she feels. Will I experience the "right" thing in the

sic? Yet, in spite of my reluc-
ce in facing the latest LP, I
e learned more about myself
d my faith through the context
pop music than just about any
er communication form.

My life is a sandwich—of expe-
nces. A typical day may find me
ching New Testament Greek
lay people, interviewing Frank
ppa *and* Blackoak Arkansas,
nning four miles, watching
ster Rogers' Neighborhood
d cooking pizza for the family.
ferent layers of goodies some-
nes ooze into each other. When
sten to music, I sometimes find
luences from other parts of my
e at work. Before I listened to
evie and his message, I realized
at there were some similarities
tween digging out the mean-
gs from Scripture (exegesis)
d exploring the messages in
p music ("rockegesis"?).

I will share with you six factors
hich seem to happen in the
ocess of getting into the music I
ke seriously: (1) Idiom used
yle, etc.); (2) the writer's/per-
rmer's environment (historical
ntext); (3) the context of the
usic (concept album, single,
c.); (4) the audience for the
usic; (5) the intention of the
tist (message); and (6) the
ng's meaning for me. Biblical
terpretation involves a number
other factors. However, there is
is kind of flow in my thinking
hen I am trying to deal systemat-

LOVE'S IN NEED OF LOVE TODAY

By S. Wonder

Good morn or evening friends
Here's your friendly announcer
I have serious news to pass on to
everybody
What I'm about to say
Could mean the world's disaster
Could change your joy and laughter
to tears and pain

It's that
Love's in need of love today
Don't delay
Send yours in right away
Hate's goin' round
Breaking many hearts
Stop it please
Before it's gone too far

The force of evil plans
To make you its possession
And it will if we let it
Destroy everybody
We all must take
Precautionary measures
If love and peace you treasure
Then you'll hear me when I say

Oh that
Love's in need of love today
love's in need of love today
Don't delay
don't delay
Send yours in right away
right away
Hate's goin' round
hate's goin round
Breaking many hearts
breaking hearts
Stop it please
stop it please
Before it's gone too far
gone too far*

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ically with what happens to me experientially through music.

If you are not into music, you may challenge my assumption that music be seen as having deep meanings. There are certainly the economic and hustle sides to pop art. If it does not sell, it is not permitted to be recorded and distributed. This is limiting and unfair. However, it is amazing how many creative folk are able to be both popular and heavy. Stevie Wonder is a prime example of such an artist.

1. *Idiom.* The album faces me as a carefully-prepared package. I begin an exploration of the idiom of the presentation before I can get the discs on the turntable. The cover art doesn't turn me on very much. Stevie is depicted as floating through rings of fire. It looks like something that James Bond used to shoot through at the beginning of those silly escapist films of a few years ago.

The heavy duty price (you will pay anywhere from $6.95 to $12.95 for the package) suggests that the record folks know that the first album from Stevie in two years will be an immediate best seller. On the other hand, the package contains a few nice surprises. There is a super print piece (24 pages) with lyrics, written comments by Stevie and extensive credits to those who helped him (just about everyone in the business!). The performer has even given us four ext music cuts on a special ext small record. The album is rea two-and-one-half records. Wit out hearing a sound, I cou assume that the writer real wants us to hear both music *ar* lyrics. The words are not "thro away" phrases so common to th "disco" music. Every word printed to aid our understandin

I set the records on the machin and cranked up the volume. found myself following the mus with the lyric sheets. Perhaps th was a mistake. The message seemed to beat on my forehea There was almost a sense b which the messages were writte and then set to music. Preachin with a musical background ma be too harsh a description of th album. Yet, the passion an sincerity of his messages a clear throughout the experienc

The musical idioms mov around the neat categories of po music. Stevie is a master c bridging several musical style into a pop idiom by which many c us can meet in his music. Rhythr and blues, rock, romantic strings and several other musical form all seem to fit. Many performer back Stevie on this LP. Perhap the idiom of synthesis is part c the message. Nashville sidema and children's street songs find place in supporting this talente man. Stevie helps us meet in th middle through the integration c

musical forms.

2. *The writer's/performer's en-onment.* Most of us know his e story. The tale of a small, blind y becoming a child star is one the Horatio Alger success ries of pop music. Without any ckground information, the sic alone reveals that here is a n who sees something we are t always able to see. "Village etto Land" is a powerful song ich lances a social wound ich infects the body of the city. e experience of Stevie's world vides the bite for this piece. rings provide a sweet musical unterpoint which underscores e bitterness of this world.

Stevie draws from his own perience in creating this musi- l testimony to love and hope. "I sh" is an autobiographical cture of the joys of his own ildhood. "Isn't She Lovely" is an e of joy to his young daughter. is clear in these glimpses from s environment that God is the urce of his sensive and creative obes.

3. *Context of the music.* This is t a concept album. Stevie is aving many different threads o a broad tapestry. We are vited to enter into his life at natever point the music will rmit us. There is a tightness to e individual songs as they relate each other. There is almost no ence between the songs. One s almost been mixed into the

Stevie is a master of bridging musical styles into a pop idiom where many meet in his music —country, disco, rock, jazz, and easy listening.

UPI

Bette Midler looks on after presenting Stevie with a Grammy for Best Album of the Year in 1975. He won four that year.

next. This may be a problem of space. Yet, Stevie wants to provide a stream of feelings and thoughts as a complete context for his message.

The album has been awaited for some time. It never seemed to be finished. The unusual length (two-and-one-half records) seems to suggest that he wanted to leave nothing out.

4. *The audience for the music.* The artist reaches out to all people. There is a deep sense of brother/sisterhood in this music which draws folk from many walks of life into a common community. Yet, he pays homage to his black roots ("Black Man") while pursuing the commonality of all people. The many musical styles utilized on the records touch many of us. There are bits of country, funk, disco, rock, jazz and easy listening within the bands of these discs.

The Wonder music is addressed to all who need a message of love. He wants to share and commune with us. Perhaps this explains the success of this music. Stevie is one of the few performers who can actually lead an audience into new places rather than following trends. He touches us because he presents his own journey to self-discovery and celebration. The music is the means of reading his spirit and trek.

5. *The intention of the artist.*

In this album's musical glimpses from Stevie's real life we see that God is a source of his sensitive and creative probes.

The description of music's me sage is dangerous. Bob Dyl was once quoted as saying th when he wants to send message he uses Western Union. Y Stevie is saying something in th album. In the print preface confesses that he has a "missio to spread his spiritual insigh Love is probably a key to h message. Love is preached these songs from both the hum and divine expressions. Hatred both the collective and individu experience negates hope and jo

There is a deep appreciation f the rhythms of the natural ord as the cradle for human a divine love. Yet, the artist loc this gospel of hope within t reality context of pain and suffe ing. There is a taste of love's pa as well as love's ecstasy and jo

In his preface and music, the logical terms appear. "Make "God," and the "One" are use "Have a Talk With God" invites to bring our problems and reali to God. This message comes ju before the pain of "Village Ghet Land" stings into our lives.

6. *The song's meaning for m*

Most performers want to have the audience find their own messages in the music. I recently pushed Gerry Beckley of America to explain some of the group's more puzzling songs. He maintained that he had no idea what these images and words meant.

There was a time when I felt that you could analyze music like graduate English students attack poems or pieces of literature. Perhaps the music of Stevie Wonder must not be treated as messages from him. Maybe it is what the music in us really means that is most important. He creates an experience in which our theology can be probed and released. Why do we play one side of an LP over and over? Why do we need to listen to the Carole King LP when we are in certain moods?

It might be interesting for you to work your way through the "Songs in the Key of Life" album in a special way. Which songs do you like the best? For some reason, "Saturn" was the cut I played over and over during the past couple hours. Was it the music or was it the message which spoke to me? After you have picked out the cuts you like the best, explore in your head why you like them. Even musical reasons say something about our mood, values, needs and gifts. Yet, no one else can generalize about us from our taste in music. I have found that an exploration

HAVE A TALK WITH GOD

By S. Wonder and C. Hardaway

There are people who have let the problems of today
Lead them to conclude that for them life is not the way
But every problem has an answer and if your's you cannot find
You should talk it over to Him
He'll give you peace of mind
When you feel your life's too hard
Just go have a talk with God

Many of us feel we walk alone without a friend
Never communicating with the One who lives within
Forgetting all about the One who never ever lets you down And you can talk to him anytime He's always around
When you feel your life's too hard
Just go have a talk with God

Well He's the only free psychiatrist that's known throughout the world
For solving the problems of all men, women, little boys and girls
When you feel your life's too hard
Just go have a talk with God

When you feel your life's too hard
Just go have a talk with God
When your load's too much to bear
Just go talk to God He cares
I know he does

When you feel your life's too hard
Just go have a talk with God

thank-you

thank-you very much*

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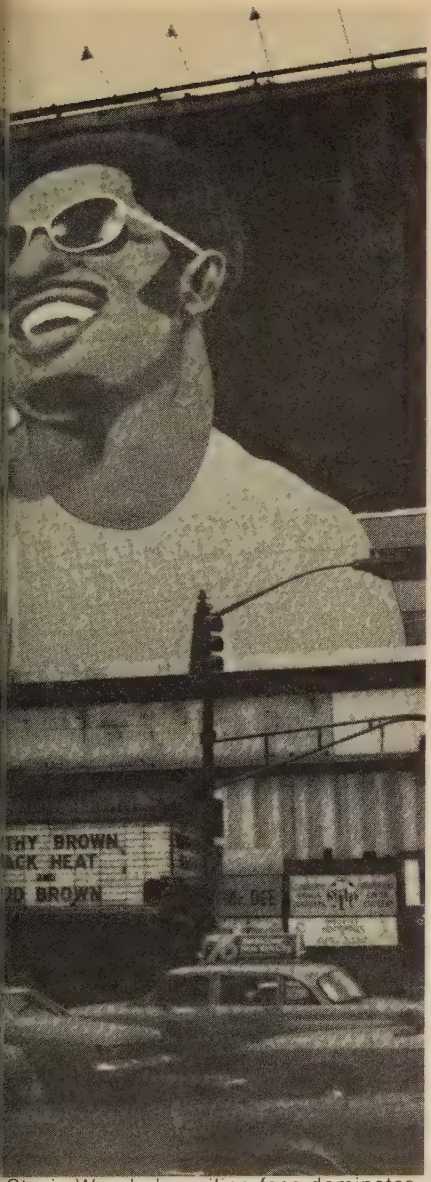
Courtesy of EBONY Magazine



Stevie Wonder's smiling face dominates the world's largest billboard above New York City's Times Square.

Stevie touches us because he presents his own journey to self-discovery and celebration. His music shows his spirit.

into such questions helps me appreciate more fully both the artist and myself.

This album is a brute. I wish that it were half the length. I could manage it so much easier. Yet, there is more in it which grabs you with each repeated listening. The one way to gather as much from it as it has to offer is to experience it with others. Find a friend or two and get into Stevie's world. You may find yourself not agreeing with some of his perspectives. In fact, you will begin to find that his theological probes are only shadows of belief. He is leading you more deeply into yourself. His companionship on your own journey will make the way much easier for you and your friends.

We are not only probing Stevie Wonder and his music, but we are also digging into our own hope and faith. What is the gospel according to Stevie Wonder? I am not sure. Yet, it is there for all of us to experience as a key to our lives and faith. □

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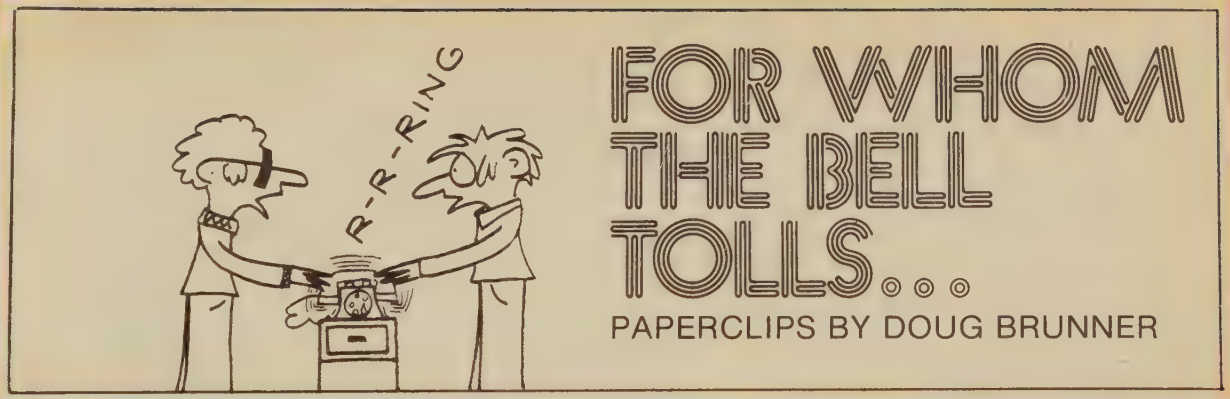
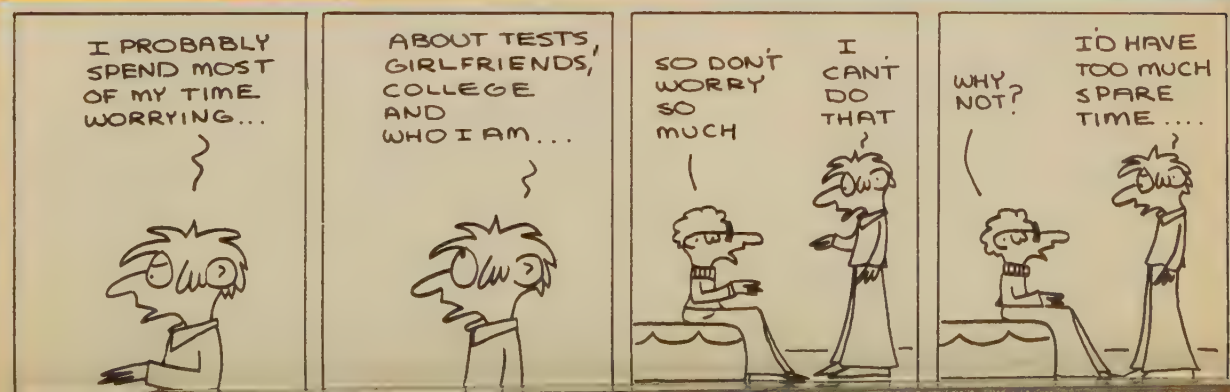
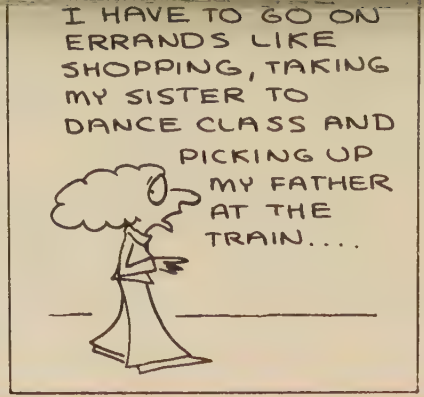
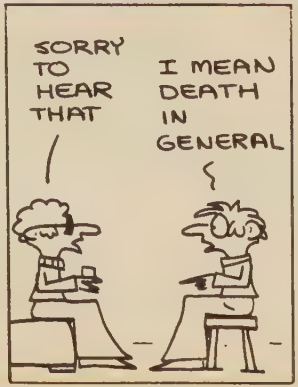

R-R-RING
FOR WHOM THE BELL TOLLS...
PAPERCLIPS BY DOUG BRUNNER


I PROBABLY SPEND MOST OF MY TIME WORRYING...
ABOUT TESTS, GIRLFRIENDS, COLLEGE AND WHO I AM...
SO DON'T WORRY SO MUCH
I CAN'T DO THAT
WHY NOT?
I'D HAVE TOO MUCH SPARE TIME....





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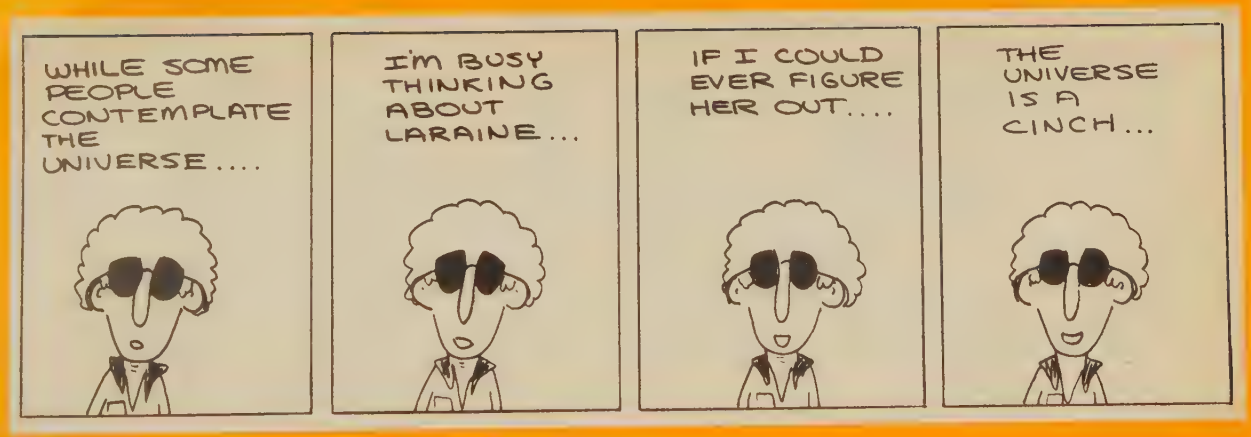
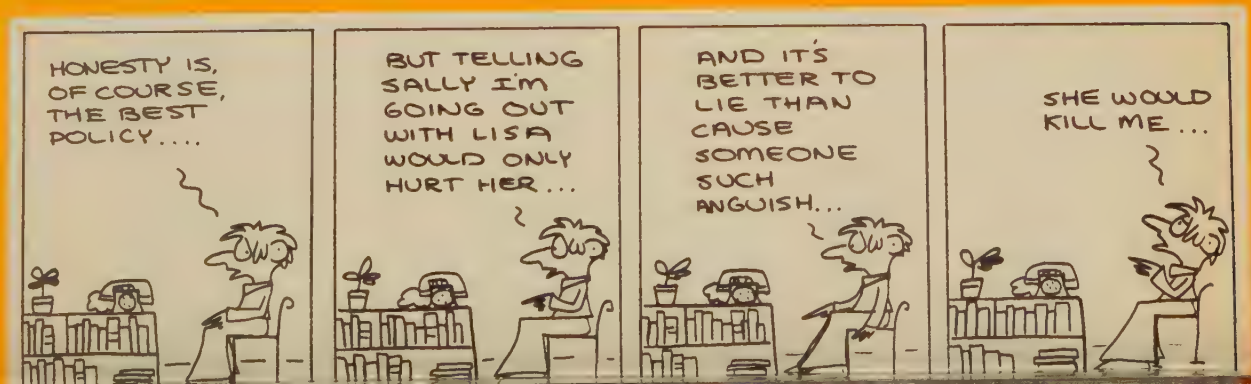
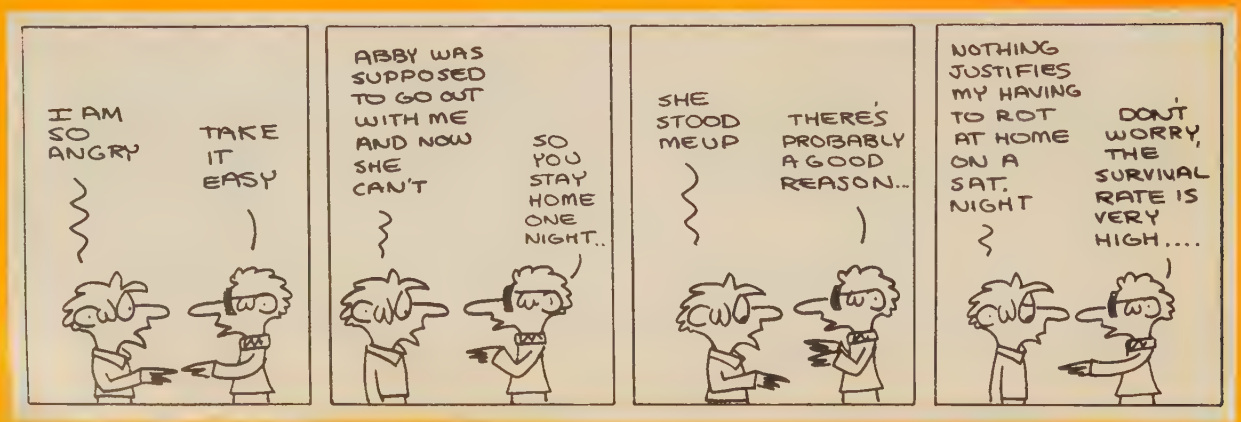
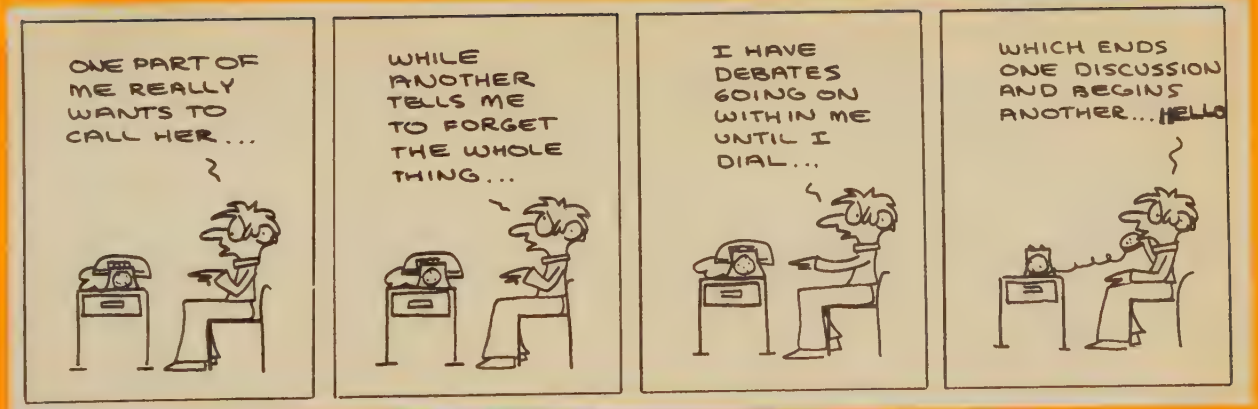
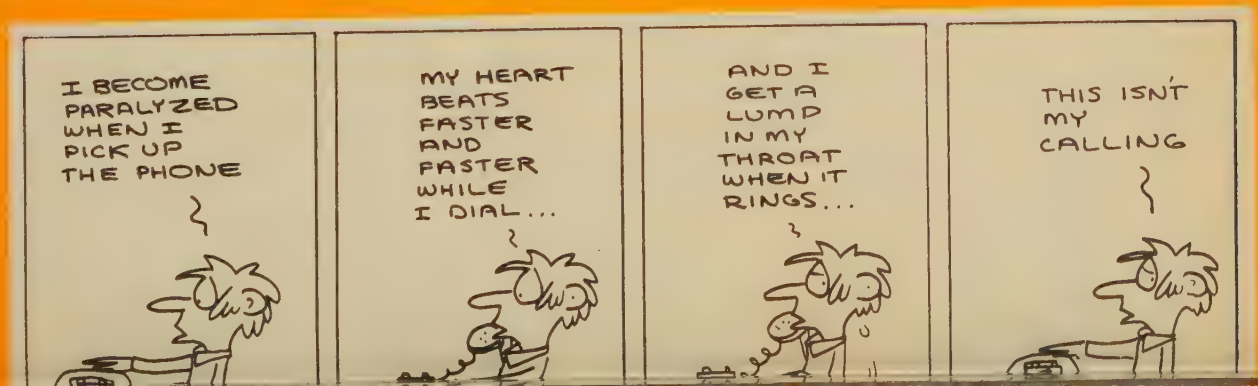

WHILE SOME PEOPLE CONTEMPLATE THE UNIVERSE....
I'M BUSY THINKING ABOUT LARAINE...
IF I COULD EVER FIGURE HER OUT....
THE UNIVERSE IS A CINCH...


HONESTY IS, OF COURSE, THE BEST POLICY....
BUT TELLING SALLY I'M GOING OUT WITH LISA WOULD ONLY HURT HER...
AND IT'S BETTER TO LIE THAN CAUSE SOMEONE SUCH ANGUISH...
SHE WOULD KILL ME...

I CANT TALK TO YOU RIGHT NOW, KNOTS IS OVER...
WERE JUST SITTING AROUND...
OF COURSE I CARE ABOUT YOU...
THE CUE...
MUMBLE MUMBLE

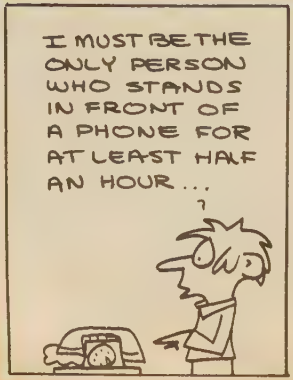

I AM SO ANGRY
TAKE IT EASY
ABBY WAS SUPPOSED TO GO OUT WITH ME AND NOW SHE CAN'T
SO YOU STAY HOME ONE NIGHT..
SHE STOOD ME UP
THERE'S PROBABLY A GOOD REASON..
NOTHING JUSTIFIES MY HAVING TO ROT AT HOME ON A SAT. NIGHT
DON'T WORRY, THE SURVIVAL RATE IS VERY HIGH....


ONE PART OF ME REALLY WANTS TO CALL HER...
WHILE ANOTHER TELLS ME TO FORGET THE WHOLE THING...
I HAVE DEBATES GOING ON WITHIN ME UNTIL I DIAL...
WHICH ENDS ONE DISCUSSION AND BEGINS ANOTHER... HELLO

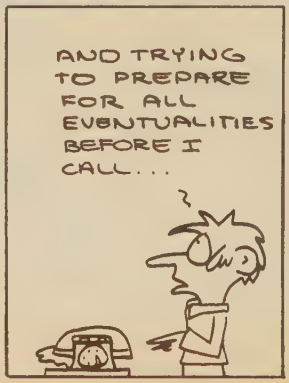

I BECOME PARALYZED WHEN I PICK UP THE PHONE
MY HEART BEATS FASTER AND FASTER WHILE I DIAL...
AND I GET A LUMP IN MY THROAT WHEN IT RINGS...
THIS ISN'T MY CALLING

SOME NIGHTS ALL I DO IS TALK ON THE PHONE
KEEPING IN TOUCH WITH FRIENDS TO FIND OUT THE LATEST NEWS....
SO I'LL BE WELL INFORMED FOR SCHOOL
R-RING

THIS CALL MAY BE TO SOMEONE ONLY THREE BLOCKS AWAY BUT IT'S TAKING ITS TOLL ON ME...


I MUST BE THE ONLY PERSON WHO STANDS IN FRONT OF A PHONE FOR AT LEAST HALF AN HOUR...

REHEARSING WHAT I'M GOING TO SAY....


AND TRYING TO PREPARE FOR ALL EVENTUALITIES BEFORE I CALL...

I'M A PRE-RECORDED MESSAGE
DOUG BRUNNER

THE RACE

SAGEBRUSH RIDER by Jennifer Hammer, 18, Northport, New York

IS ON!

Don't underestimate your power as a young person! Especially when you're expressing your strongest feelings—joy, anger, love, sorrow, fear, or whatever—through the art you do best. That might mean you write, or draw, or photograph, or sculpt, or craft. Every issue of YOUTH Magazine welcomes such youth expressions of feelings and thoughts, but our 1977 Creative Arts issue is a special display of what youth are saying through the arts. Why not send us your statement. If your entry is judged a winner, it will be published, and you receive $25 for your creative expression. Rules are listed below. The deadline is May 2. Welcome to the forum!

CREATIVE WRITING
Just about anything goes here—poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories—whatever form you like and feel you're best at.

ART WORK
We welcome any type of art work that can be reproduced in YOUTH. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art—any artistic expression of your own ideas or feelings. Because of mailing limitations, art work should not be larger than 12" x 15" nor smaller than 4" x 5".

PHOTOGRAPHY
Your print (or prints) should be black and white, and no larger than 12" x 15" nor smaller than 4" x 5". You do not have to do your own developing and printing to enter in this category.

SCULPTURE
If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us photographs which best present all the dimensions of your work.

HERE ARE RULES AND GUIDELINES:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you've done as a school assignment, for your own enjoyment, or especially for the contest, but it must be your own.
3. You may submit a total of five entries, but please mail them all together, if possible.
4. Identify each entry with the title of the work, the media you are using, your name, age, and address. Place this information in the upper right corner of each writing entry, and on the back of each photograph or piece of art work you send.
5. Submit writing entries on 8½" x 11" sheets of paper. CREATIVE WRITING ENTRIES CANNOT BE RETURNED. So please keep a copy of your work.
6. All entries must be mailed by May 2, 1977.
7. Send your original entries to: CREATIVE ARTS AWARDS, YOUTH Magazine, Room 1203, 1505 Race St., Phila., Pa. 19102. After the judging is completed, all entries other than Creative Writing will be returned.

FACING DEATH

BY DARYL J. CLEMENS

"Thanatophobia?"

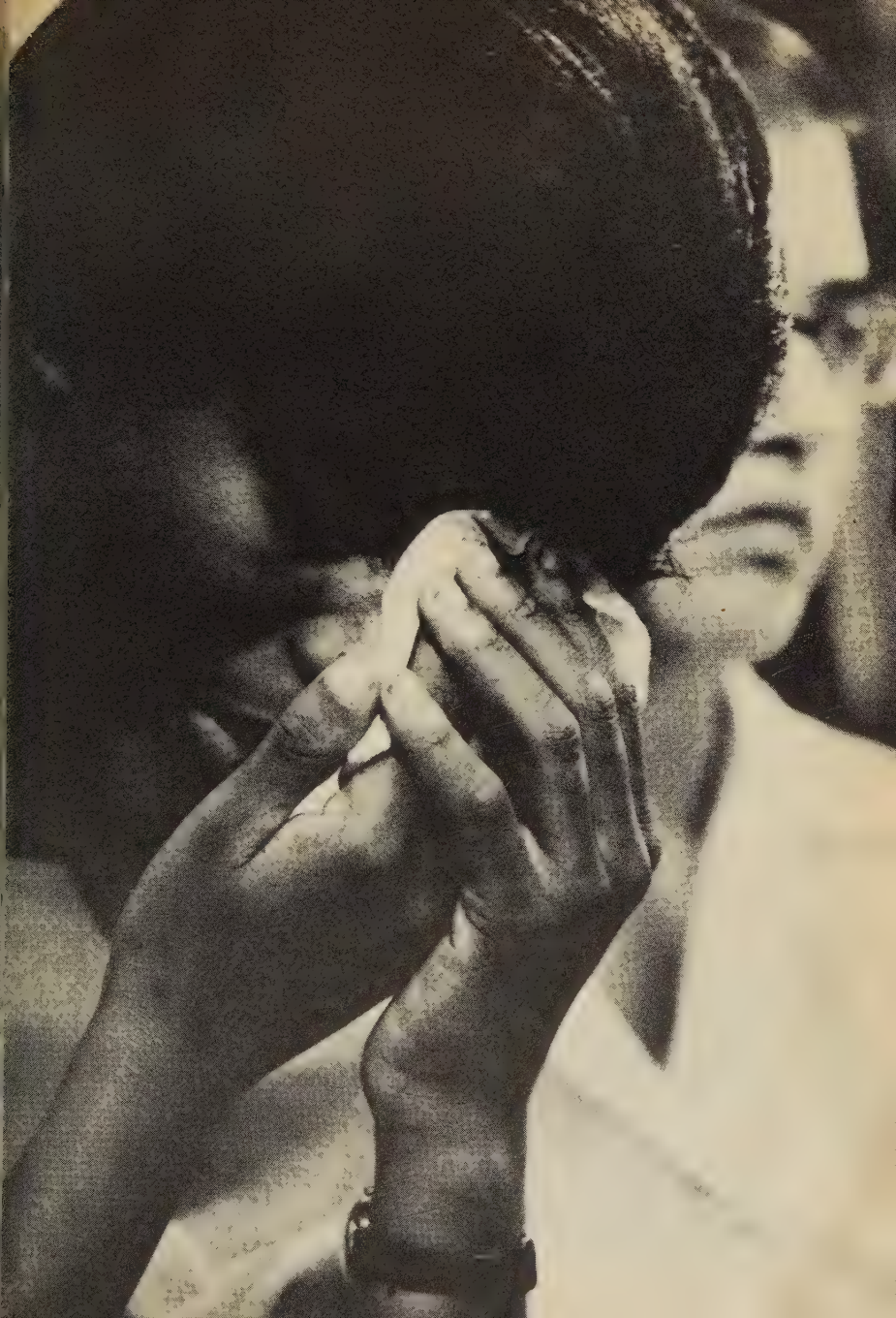
"What's that?"

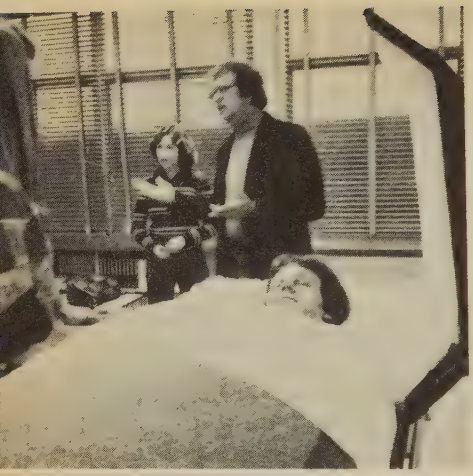
As the teacher began to explain that thanatophobia is "fear of death," he noticed that one of the senior boys put his head down on his desk and tuned out. And across the room one of the girls doodled on her notebook trying to make herself look uninterested. She was really scared of the topic: *Death.* Her stress was revealed in her body movements and in her feelings.

Before class, several representatives of the Senior Ethics Class at Victor High School in Rochester, NY, met with the guest speaker to appraise him of their interest in the subject, "Funerals," and what they might expect out of a 45-minute period. They told their guest that the boy mentioned above was into drugs and nearly "wasted" himself a few months ago, and the girl, they pointed out, last summer lost a close girlfriend who was killed by a motorist while she walked along a road. "There's not too much we can do with them. They're still working through some stuff. In fact, we're wondering if the class might be too much for them?"

Their apathy began to change when the class did the role-play. Four people participated. The rest

Rev. Daryl J. Clemens is Minister of Education and Youth Work, Salem United Church of Christ, Rochester, N.Y., counselor at Threshold (a multi-care center for streetwise youth), and teacher of death education classes.





The author conducts a session on death education in a Rochester, N.Y., high school.

The role-play scene helped the students feel and deal with anger, fear, guilt, and aloneness.

of the class became mourners, friends and relatives gathered to pay last respects. The scene was a mock-up, supposedly taking place in a funeral establishment. Six desks were pulled together hastily. The teacher uncovered a casket which he had had delivered that morning from a local real funeral establishment.

One of the senior boys volunteered to play the dead body. His classmates lifted him into the casket and gently covered him with the silk cover. Asked to close his eyes, he appeared to sleep except for when he was directed to stop breathing for a minute. And then he really looked dead. The class opted for an open casket pretending the cosmetologist had done a presentable enough job with wax, make-up and additional hair. Besides, everyone felt generally satisfied that the mourners would be helped in their separation anxiety and grieving process if they faced up to the reality of death rather than glossing over it and pretending that the "accident" hadn't happened.

What had happened? The story line for the role-play went like this: Imagine that Chris had been at a party to which he drove his date, Vicky, in his MG midget. Some of his friends, Nick, Paul, Ken, John and Shawn, arrived at the party with a trunk full of six-packs. Chris excused himself from Vicky again and again to drink outside with his buddies. They were getting high on booze and pot.

When Vicky confronted Chris about deserting her for the boys, Chris got mad and split in his MG. Not far down the road, around a corner, he ran a stop sign, smashed into a station wagon, killing himself and one of the small children in the family wagon

hat he hit.

"We are gathered together . . . ," begins the minister, ". . . O Death, where is thy sting?"

Standing at the head of the casket at the front of the classroom, are two other students—Kay and Derek—playing the role of Chris' mother and father. The mother is crying and reaching out to touch her deceased son's forehead. (In real life Kay and Chris are good friends. Kay's laughter upon beginning the role play was a nervous attempt to hide her fear of what it would be like if her friend were really dead!) Derek, as the father, with lump in throat and knees shaking, has a comforting arm around his wife holding her up so that she doesn't collapse.

In the rear of the gathering in front of the casket sits Vicky, who knew what risky activities Chris was into, who could have been killed herself, and who was not consulted in any of the funeral plans, though she was very close to Chris.

That was the sculptured scene, Death in Ethics 101.

The discussion which this tableau set off lasted through two more periods with 15 students who wanted to hang around and talk about death stress, experiences, and the role-play. Those who were "roled up" in the sculpture did a good job in convincing the class of the reality of death. They really felt anger, fear, weakness, regret and guilt, frustration and separation. Chris and Vicky expressed feeling a great sense of isolation and aloneness.

The two members of the class who had wanted everyone to think that they were uninterested raised their heads, stopped doodling, and they began to get into the roleplay. Soon lots of students were sharing their apprehensions about death and their experiences surrounding it, especially in their families. Then these seniors began to talk about some unfinished business regarding the death of two late classmates—a suicide and an automobile accident case. There had been an air of certain predictability, they felt, about the two deaths that had scared some of them—something they hadn't had a chance to discuss openly with anyone. With fear out of the way, they shared more openly now and resolved most of what was their regret and disgust.

In reality these students were participating in the normal and healthy mourning process observed by human services practitioners counseling those left behind by loved ones who die. The process goes like this: (1) shocked disbelief is registered upon the death of a loved-one; (2) emotions are expressed openly; (3) depression and loneliness

disturb them; (4) panic hits; (5) guilt about the loss settles in (especially blaming oneself for the death); (6) hostility and resentment are felt and oftentimes acted out against persons or situations possibly causing the death; (7) usual everyday activities, like work and even relaxation, are put off; (8) hope gradually begins to come through; and (9) finally the mourner begins to accept the significance of the absence of the lost one and readjusts to reality.

Interestingly, the Senior Ethics Class learned you can easily die the way you live. Lifestyles can become deathstyles, for, after all, persons leading a fast lifestyle can die a fast death. "Maybe," the students reflected, "we can change some of our attitudes about living by considering death and by directing ourselves to an ironic question: 'Is there life after birth?'" Judging from that final note, the sculpturing and role-play was a simulation true to life and death. Students and teachers discovered also how easily, almost necessarily, a learning experience can be a therapeutic one.

High schools across the country are increasingly offering courses in Death Education, or at least units or sessions dealing with death. Because more colleges are offering Death Education courses in their Health Departments, there are more young teachers prepared to offer learning and therapeutic experiences to their students regarding death. Oftentimes clergy, funeral directors, doctors, psychologists and sociologists serve as resource people for discussions or panels. Ask any group of students, when discussing death, what concerns them most, you might hear any topic from "cremation" to "life after death."

Parents, who once labeled their kids' interest in the topic of death as "morbid," have been relabeling that interest as "intellectual curiosity" or "what's next?" Some adults, however, still consider death a taboo subject saying such things as: "We shouldn't mess with God's ways," "Don't talk that way . . . something might happen," "We should take death unquestionably as a test," or "Talk is cheap." In our experience, such parental objections often mask ignorance, denial, fear, obsession, unresolved guilt and sometimes jealousy over death badly handled in the past.

Elsewhere adult groups are turning to much of the same inquiry into Death as high schools are. Clergy are offering death education to adult elective classes. In one church, youth accused an over-60's church school class of "cramming for their finals." Readings abound from Elizabeth Kübler-Ross'

Why make death a taboo topic? After all, when talking about death, you're talking about how to deal with life.

book, *On Death and Dying,* to *The Bible,* Plato, *The Tibetan Book of the Dead,* and Raymond Moody's recently popular book, *Life After Life,* actual case histories that suggest there is life after death. Kübler-Ross, the noted American authority on death and dying, and other medical doctors (clergy, scientists, and scholars) are pointing to transformation upon death, to a life after death, desired and enjoyable, reported by patients who have survived bodily death or have been clinically pronounced dead and resuscitated.

Death became shockingly real for the community of Yuba City, Calif., when 24 of its high school choir members were killed in a school bus accident on May 21, 1976. From an interview for YOUTH Magazine, three persons involved shared the way they handled this tragedy and how it affected their ideas about death.

"How you react to death is how you are going to react to almost anything in your life," observes Jane Roberts, whose teen-age daughter survived the bus tragedy. "There are tragedies in life that are sad as death and happen many times in a person's life. But how you respond to these usually is how you respond to tragic death."

"That's true," replies Erna Barnickol, school nurse at the high school. "That's all part of individual mental health—being able to cope."

"Death is such a normal part of life for all of us, both in isolated, lonely instances and in publicized, group tragedies," adds the third participant in the panel, Rev. Adrian J. Olsen, Presbyterian minister and psychotherapist. "Yet it so often seems to be taboo when you want to give youth an opportunity to sit down and talk about death, whether it's in the church, or school, or home, or community. However, when you're talking about death you're really talking about life."

"Don't we all, on the whole, tend to deny that there is difficulty—whether it's marriage, or interpersonal relationships, or whatever?" asks Nurse Barnickol. "By denying it, it's easier to cope with. If you don't acknowledge a problem, you don't have to deal with it. But we need to face up to such problems."

"The mother of one of the girls whose life was taken in the accident is a nurse," recalls Ms. Roberts, "and she said to me that as she walked down the halls of

the hospital, everyone avoided her. She said, 'I'm sure it's because they couldn't handle the thought of talking with me, but I wanted to talk to them.' So the person who has suffered a loss of a loved one is as good at, and in need of, communicating as the other people."

"That's why death education is important," responds Rev. Olsen. "When we talk about death, we're not only talking about the inevitable for each of us, we're talking about how we relate to those who are near us who lose someone. Having sensitivity to and understanding of death speaks to all aspects of life, because in all of life death is a continuing process."

On the day after the accident, the students opened up in class and discussed in depth values and concerns.

"Divorce, for instance," Nurse Barnickol notes. "There is certainly death there. In fact, these people are lingering longer. And really, they need the same kind of education we're talking about—how to deal with life."

"All my life I was told never to cry in front of anyone," confesses Ms. Roberts, "but after this accident I now know it's not abnormal."

Wide World Photo

In Yuba City, Calif., mourners attend funeral (opposite page) of two teen-age victims of school bus accident. A survivor in a wheelchair (above) is one of 8000 who attended the memorial service for the 24 who died in the crash.

"The permission to give expression to your feelings is now healthy," Rev. Olsen agreed.

"That's one of the benefits happening on campus here between staff and students," said Ms. Barnickol. "People seem at their best during a cause of trauma and tragedy. I happened to be in the classroom on the day following the accident, as I was doing a specific health unit, and, naturally, I knew no one was interested in talking about anything. I started to say to the class, 'Today I really don't feel up to talking,' and everyone immediately relaxed and feelings started coming out. I felt it was the best teaching session we had had in a long time, because we were talking about all kinds of values in life that were suddenly very prominent in their minds—their own thankfulness of being where they are and having what they have and their total sorrow and concern and knowing what a tragedy the accident was for so many people. You know, to have kids verbalize these things is pretty nice to hear."

"Each of us needs to be available as a sensitive listener, a supportive person, certainly nonjudgmental, and, most of all, not the answer person," summarized Rev. Olsen.

Helpful to the Yuba City community in the wake of the bus accident was a series of articles in the local newspaper by Dr. Guy Smyth, a psychiatrist and program chief of mental health. He counseled that the desired goal of adjustment by people who were deeply attached to those who died "is *not* forgetting. Rather it is becoming able to remember with good feelings, perhaps always with a twinge of sadness, but without the wrenching pain that

inevitable reminders otherwise precipitate."

As for those mourning adolescents, Dr. Smyth reminds adults and youth that this is a period in life of exploring a variety of self-concepts or identities, of figuring out things for themselves (religion, philosophy, meaning of life, significance of death, life after death), and of gradually breaking away from parents toward an eventual independence of adulthood. As a result, a friend's primary role may be one of serving as a sounding board of your friends who mourn. "Help him or her express their ideas and feelings. Be slow to correct wrong ideas—give them a chance to second-guess themselves, after they have fully aired their thinking on the subject. Never say, 'You shouldn't feel that way'—but ask what leads to the feeling that seems to you inappropriate. Avoid pushing a young friend toward the opposite role by too readily stating what you believe, or by (heaven forbid!) preaching at them, telling them what they should do, or giving unsolicited advice.

"Try to be accepting of whatever young people may express, no matter how uncouth or outlandish it may seem at the time." With the passage of time, the young person may apologize for what he or she said in such moments of mourning.

And parents must recognize that they may not be the best helping persons when tragedies like the bus accident occur: "Another compatible adult may be the better one to help the troubled teenager sort out his or her ideas and express his or her feelings. And, of course, the main avenue of communications during this age is with the peer group, which few adults are privileged to know much about, much less intimately share."

In some cases in Yuba City, Rev. Olsen reports that some youth have been very resourceful in helping other youth go through the grief process—a form of youth ministry to other youth. For example, one of Olsen's youth fellowship members was ill the day of the accident and could not accompany the choir. She has subsequently been able to reflect on her experience from a maturing, empathetic, Christian, perspective. After all, it is the living who are to be concerned about now.

In counseling teens, my experience is that, whether teenagers are dying themselves in the terminal cases we've dealt with or whether they are facing the impending death of a loved one, such as a parent, or a brother, or a sister, they will identify with five stages that a dying person usually goes through: They will deny death. They may express anger.

Assure the suicidal youth there's always someone who cares enough to help and an open line somewhere.

They may attempt to bargain with God in their thoughts and intentions. They will experience anxiety and depression. And finally, with time and reflection, they will accept the death.

Within the context of these stages, I would say five things to young people:

First, it's okay to attach to others those feelings that were usually reserved for the departed loved ones. In counseling, we find the feelings that the mourners once had for a deceased friend or parent they may now attach to a counselor. They may do that also with other adults or with brothers or sisters.

Secondly, it's okay for youth to laugh in the face of death, for laughter is a way to cope, it's a way to remember, it's a way to talk about the deceased—good, bad or indifferent.

Third, it's okay for youth to be angry, resentful, and hurt over the death of a parent, a relative or friend.

Fourth, it's okay for youth to be vulnerable, afraid, and mortal. By identifying with someone's dying, you understand the reality of your own humanity.

Fifth, it's okay for youth to think about death, providing that such thoughts do not interfere with their normal socializing and learning in school.

Any discussion of death with teenagers will sooner or later get around to suicide. This is not a surprise, since suicide is the third leading cause of death among teenagers, following accidents and cancer.

Reasons most often given for teen suicides include a desperate call for help, drug abuse, mental illness, failure at school, conflict with parents, mismanagement of sex drives, ignorance of the finality of death, bottled-up anger, loss of status, exaggerated worries over physical development, and others. Even though most teens have faced one or more of these above problems and worked them through eventually to a solution, the suicidal teenager feels these problems are unsurmountable at a moment when there seems to be no one to turn to for help, when everything appears to be out of control, and self-respect is at a low.

Thinking about suicide is not unusual, but when a person becomes obsessed with such thinking—such as making elaborate plans, it is time to be concerned very much.

While parents and teachers should be aware of warning

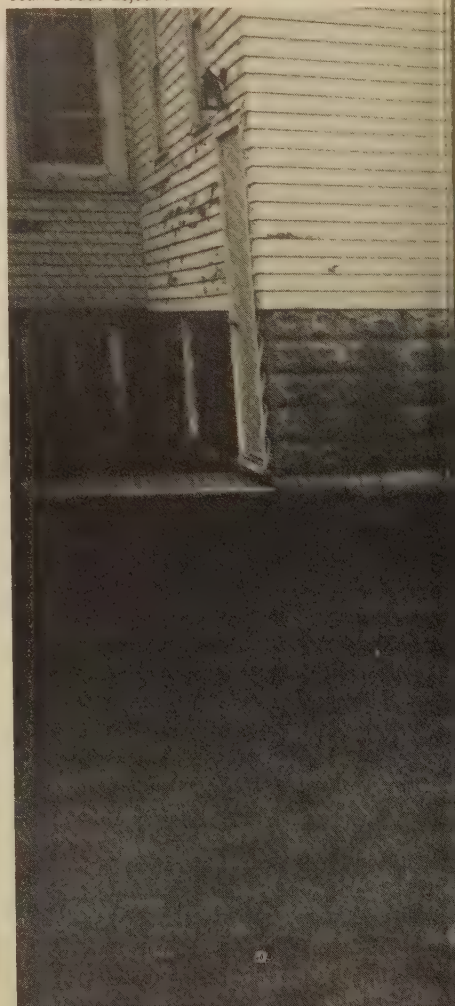
signals sent out by adolescents who are moving toward suicide, young people should be alert, too, for often they are the ones best able to help another young person. Although a doctor or the school's psychological counseling service should be involved, anyone can show a bit of caring or listening or human warmth which at the right moment could give someone the opportunity needed to recover. There's always someone who cares enough to help. There's always a line open somewhere.

Taken as a whole, your teenage generation is becoming, if you and your fellow teens aren't already, a death-stressed generation. Media and street violence, drug and alcohol fatalities, car accidents, terminal illnesses, suicides, sports injuries, plus being reared during an unpopular war that saw more deaths than World War II and Korea combined, and sociological and psychological dying at home and abroad—all add to the experience of death, and, therefore, the need for more death education.

So what is death education? It is becoming informed about what happens to a person at the time of dying and death (from the events leading to death to the burial or cremation), understanding what adjustments are a healthy part of mourning, being able to talk openly about questions of life and

"Everyone needs to be available as a sensitive listener, a supportive person, but non-judgmental."

Jean Claude Lejeune



death (philosophically, spiritually, sociologically, and scientifically), and learning how to cope with the problems of life so that we can live life to its fullest.

"The ones that concern me most," says Ms. Roberts of the survivors and mourners in Yuba City, "are those totally sheltering themselves. They are shutting out the world."

Perhaps we have nothing to lose, but fear of death. Maybe we need not even be afraid of living. □

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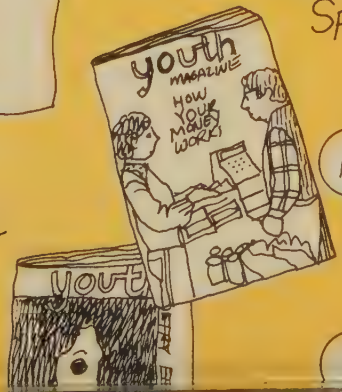

(H) MONEY

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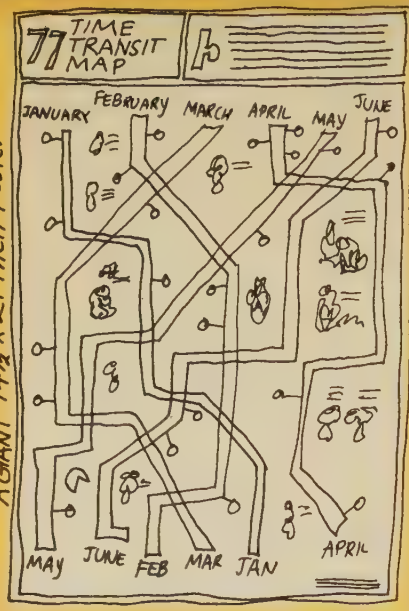

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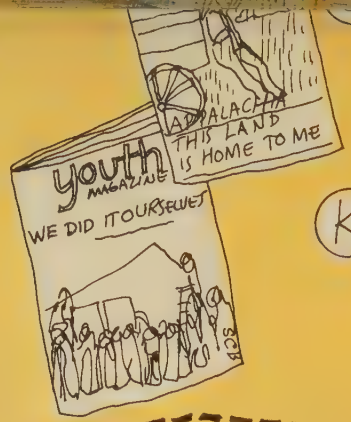

Appalachia looks at what mountain people are like, a cultural teaching center for native mountaineers, strip mining—pro and con, a personal story by an enthusiastic volunteer, an alternative school for mountain children, mountain music, the effects of tourism, a portfolio of mountain people's views, a grassroots filmmaking workshop, and more. 96 pages, 75¢.

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ACTION LEARNING

Students of Central High School in Minneapolis do jobs for home-bound senior citizens

BY HERMAN C. AHRENS, JR.

"It's a switch," says the teen-age young woman. "Usually in school you learn from others, but when I'm tutoring grade school kids, others are learning from me. And you influence what they learn by the way you teach. This responsibility is scary and yet self-fulfilling. It's a unique experience for me."

She was discussing with others at Southwest Secondary School in Minneapolis, Minn., the "action learning" program currently being experimented with in seven junior and senior high schools in the city. Based on the idea of "learning by doing," students are

Ninth grade civics students explore careers at the veterinary hospital at the University of Minnesota.

Central student (right) tutors younger student (left) at Fulton Elementary School.

Learning by doing, students work in off-campus projects as part of their education and as meaningful community service by youth

scheduled by the school to work in off-campus, community programs as part of their education and as meaningful contributions to the community by youth.

"While studying at the government center," adds another female student, "I attended trials, did clerical work for lawyers, read files on accused persons, talked with judges, prosecutors, and defendants, got an inside look at legal workings and tactics, and saw patterns in people's lives that caused crimes. It made more of an impression on me than any textbook on the subject could have. I saw people in action at the center whom I don't see while I'm hidden in a school building all day. And I learned how to be on my own."

A third student, a chemistry major, said he was able to put into practice what he learned in school, when he worked at a local research laboratory one hour a day. "In school, they're busy teaching you the basics and theories, but what's it all about out in the hard, cruel world? Several college friends of mine say I'm lucky to be able to test the sincerity of my interest in a chemical career while still in high school."

"I just did as I am," said a high school senior who had responded to a call to the school for a young man to help elderly men in a nearby home for the aged. "Anything that needed to be done at the place, I'd help them out. I had to keep a diary so I could get credit in English class. I have no plans for college and it was something to break up the routine of the day. Not that I don't like school, but I think I've had my quota. Anyway, it was a learning in itself just listening to those older people."

"There are some teachers who think that just getting out of school doesn't mean you're learning that much more," notes a fellow student. "They feel you should learn from books. They feel this program is a cop-out."

"But this program is *not* for those who sign up just to get out of the classroom scene for a few hours a day," counters one of the girls strongly. "It's *not* for those who don't have interest enough to commit themselves to the required hours a week and who aren't responsible enough to show up."

"The kids who contribute the most and learn the most from a program like this are students who can work on their own,"

observes a high school senior and a veteran of action learning. "And that doesn't necessarily mean a student who excels. We've got a good cross-section of students in this program."

"This is a chance not only to learn something, but also to contribute something," summarizes a student currently involved in action learning at Southwest High.

"Learning by doing" is not new. But because "action learning" is still in a developing process wherever it exists, no one label is used nationally. Depending on where in the country a person lives, it's also called service learning, youth participation, community-based education, experiential education, community involvement, and other terms.

But common to all is an emphasis on meaningful involvement of young people in service to the wider community and the recognition that learning can take place outside the classroom during school hours. Action learning activities include, but are not limited to, volunteer service, internships, social and political action, community surveys and studies, shadowing a person to explore a career, living in another

Seventh graders learn biology by working at Lyndale Garden Center.

culture, and work experience.

"In the Minneapolis program, which is funded by the Danforth Foundation," explains Diane Hedin, city-wide director, "Action learning opportunities are offered to students in three different ways: First, as an enrichment to an existing course; second, as the core of an action learning course; and, third, as an independent activity."

For example, 30 students in the course, "Humans in the Web of Life," spent a full day canoeing down the Mississippi River to study the ecological and historical development of the city of Minneapolis as seen from the river.

In a course in "Restaurant Foods," 20 students from Central High spent two days visiting a variety of restaurants to gain an overview of the differences in organization, food preparation, and clientele.

About 100 ninth grade students in Civics chose to get a first-hand view of a possible career choice by such opportunities as a 20-student tour of the facilities of the University of Minnesota Veterinary School and two followed up with an internship at a pet shop; 12 students tutored in elementary schools to explore teaching careers; four students learned bicycle repair at a local bike shop and then taught this at elementary schools; and others tasted vocations in architecture, interior design, horticulture, medicine, law, and many more.

Honeywell lab is the site of first-hand experience in mechanical engineering for high school student.

Students in American History, European History, Black Studies, Indian Studies, and American Minorities worked on an Ethnic Directory for the Twin City area.

And if the students can't go to the resource, the resource is brought to the classroom: An accountant spoke to a business class, an industrial psychologist to a psychology class, a computer programmer and engineer visited a math analysis class, and a policeman, fireman, and lawyer visited Black Studies classes to discuss minorities in those professions.

Courses built around action

"The kids who contribute and learn the most from a program like this are students who can work on their own."

earning projects usually spend four days a week in the community and one day in the classroom, an hour or two per day. The one day a week is used for evaluation of experiences of that week. Community involvement includes tutoring mentally-retarded adults, working with the elderly in nursing homes or in senior citizen housing projects, interning as lab assistants at the Veteran's Hospital or in the sports department of a television station, teaching art or drama in an elementary school, practicing theories of human development in child care centers, and observing government in action at trials, committee hearings, and interviewing officials.

Independent action learning activities—some for credit, some non-credit—include a Teenage Health Consultant Program, which requires 60 hours of instruction in health, sexuality, and peer counseling before the young people go out to work in youth-serving agencies.

To administer the action learning program at Southwest, Ms. Hedin has the part-time help of teacher-coordinators Joan McNaughton and Gordon Halloran who offer ideas to faculty on how action learning might supplement their respective courses, screen students interested in the program, contact and schedule off-campus opportunities in the community, arrange transportation, handle evaluations, and other details.

"Action learning is an extension of curriculum, not an alternative to curriculum," Ms. Hedin points out. "It creates a real-life situation in which relevant learning can take place and in which the young people can feel good about their community, about their school, and, above all, about themselves.

"Adolescence should not be a 'holding period' in life," observes Ms. Hedin. "Those who work with young people intuitively know that there is something wrong with our socialization process when adolescence, the stage of life when energy and sometimes even idealism are highest, has become a time when waiting is the central task. There is little opportunity, either in school or elsewhere, for a young person to be a contributor, or to be recognized as one, to experience the satisfaction of undertaking a needed task and completing it creditably, to feel joy and endure the pain of significant participation in the

Action learning is an extension of curriculum, not an alternative to curriculum. It creates a real-life situation where learning can happen.

world, and *acting* and not just always *preparing* for action. Youthful privatism, apathy, cynicism, hostility, and even delinquency are some of the consequences of treating youth as incompetent and childish."

How does the principal at Southwest feel about it all? "We're aware that school for many young people is a bore," answers Byron Schneider. "So many students don't see the connection between the calculus course which Mom and Dad want them to take or the university requires and their everyday lives which are real to them at this moment.

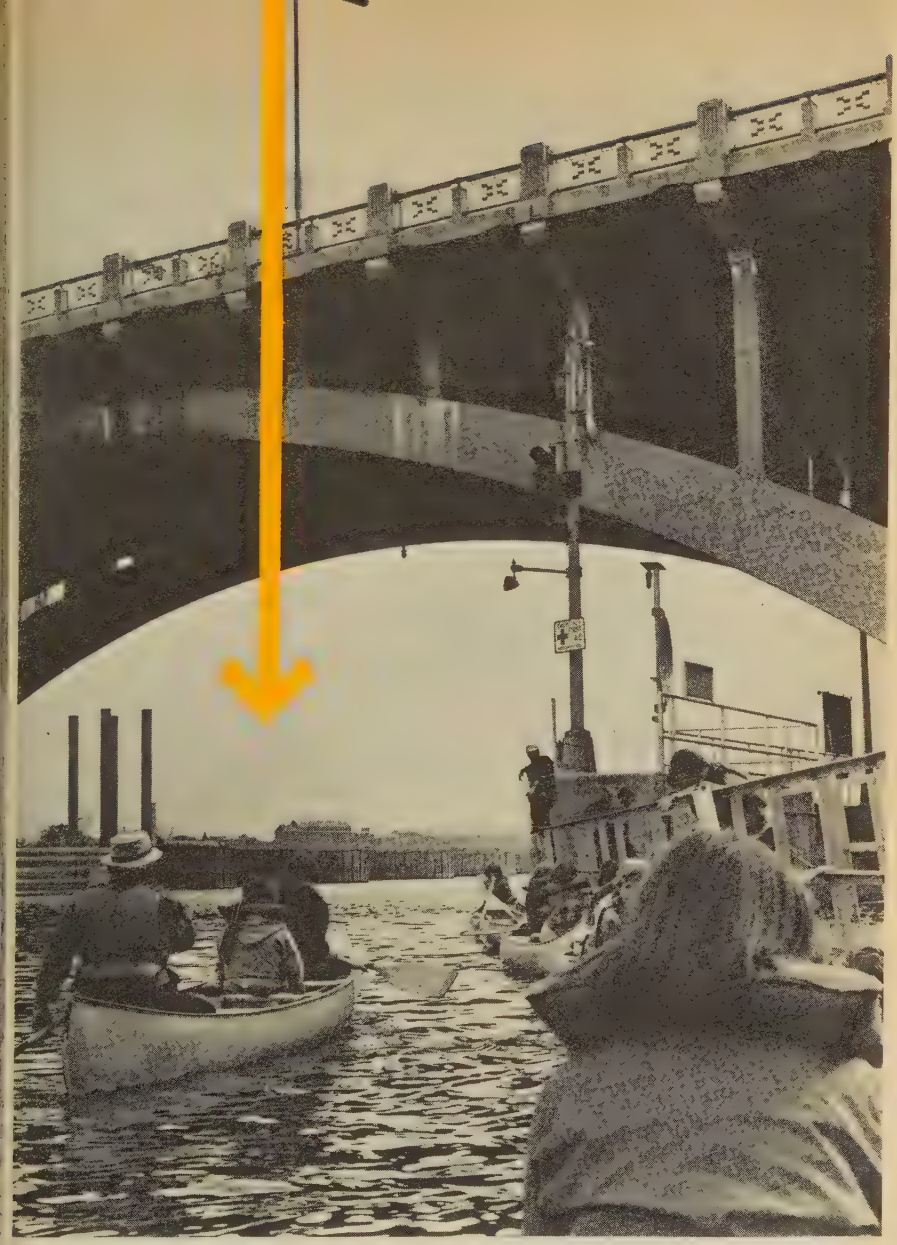
"That's why I'm critical of those state educational laws which are primarily custodial," he continues. "To read these laws is very depressing, because they often don't say anything about educating children or about sensitizing them to the problems of the world, but these laws talk about holding kids in classrooms for a set time—clock hours—and subjecting them to standard kinds of materials.

"Well, we don't have any standard kids here—every young person is a little different and all young people should have the opportunity to tailor a program that makes sense to them, to their parents, and to the life that they're going to be living.

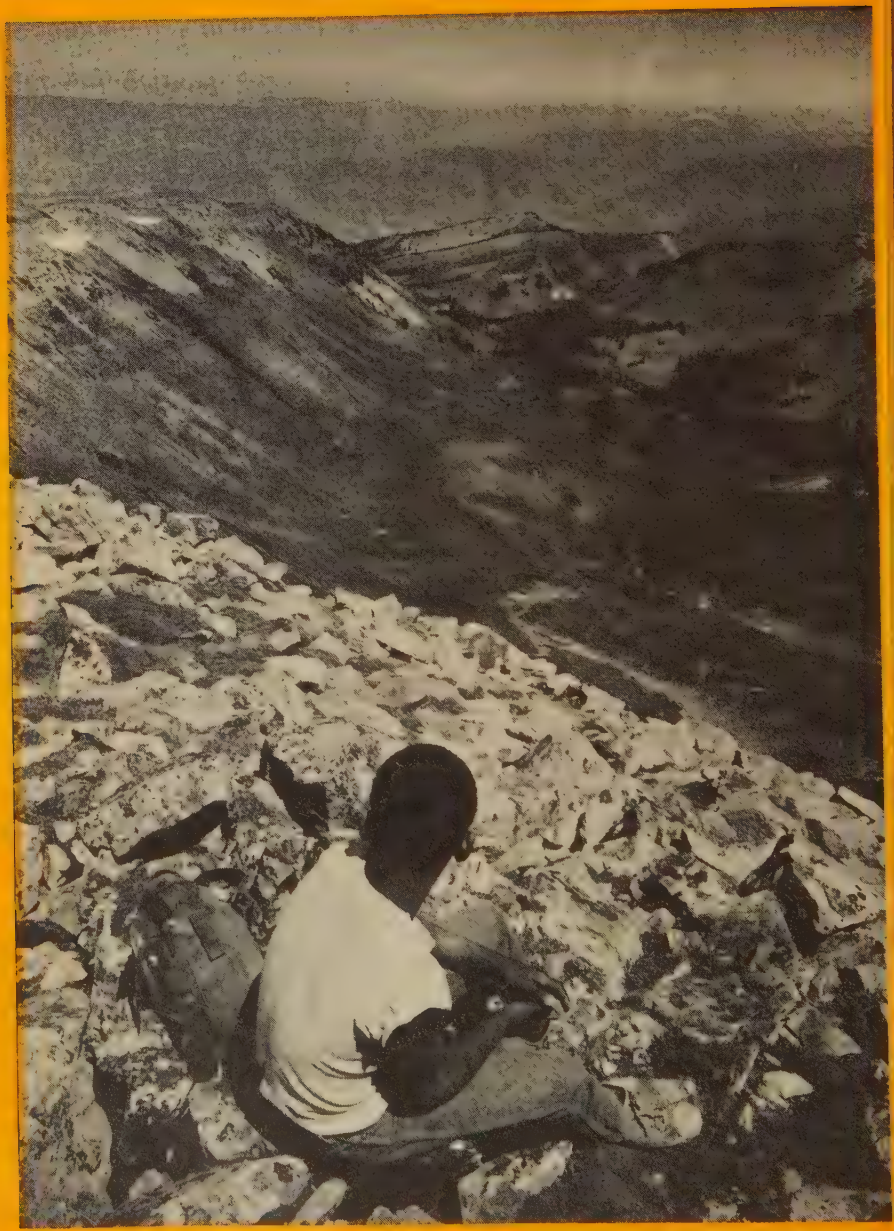
"The importance of the action learning program, therefore, is that it allows young persons the opportunity to apply what they've learned in the classroom in the outside world and also to bring outside experiences into the school.

"But it does something else for the kids. It widens their horizons. It gives them a chance to be altruistic—to do a meaningful and needed service to the community. Too often youth have been denied this opportunity.

"And action learning has also done something for our faculty. Many teachers feel constrained. They feel that the schedule, the bells, and the rules from on high prevent them from doing some educational things they feel are important. So action learning has opened up simultaneously for the kids and for the faculty an opportunity to bring the curriculum in tune with the times in which the students are living. It strengthens our academic program and it gives our faculty an incentive to make our educational program more appropriate for their students." □



A canoe trip through the city exposes students to ecological and historical background to their urban area.



Bob Krueger

Help me keep my dreams alive

In a world of conflict and confusion,
Help me to keep my dreams alive, O God.

I dream of good health.
Help me to be a worthy steward of the body which you have given me. May I never let my health suffer from personal neglect or injurious excess.

I dream of always being liked.
Help me to be a true friend. And no matter how lonely I become when I'm away from home, never let me cast aside lifelong standards in exchange for shallow acceptance.

I dream of a happy home.
Help me to see what it takes to be a good parent. May I never let silly infatuation, physical appearances, or momentary pleasure blur my understanding of that kind of love for a person that grows and lasts for a lifetime.

I dream of success in a job.
Help me to have confidence in my abilities, but also to know my limitations. May success never be mine if it is achieved by exploiting others.

I dream of right winning over wrong.
In the fight for justice and truth, help me to know what's right. When I am wrong, help me to be big enough to admit my error. When I am right, help me to know how best to change what's wrong.

I dream of a world at peace.
Help me always to be deeply sensitive to the humanity of my fellow people. When I am hungry, rejected, sick, uninformed, poor, or treated as less than human, it is hard for me, too, to live in harmony with others.

O God, help me keep my dreams alive.

—Herman C. Ahrens, Jr.

winks

TEXT AND PHOTOS BY DANIEL P. DERN

"Oh, give me a mat,
and a surface that's flat,
And a set of winks and a pot;
And I'll be content,
feel my hours well spent—
There's enjoyment in every shot.

"Winks! Winks, that's for me—
The game of the happy and free;
O Life's a delight,
playing winks every night—
Just try it and you will agree."

If you were to walk into the cafeteria of the right high school or college student center on the right weekend, you might encounter several dozen people between the ages of 13 and 35 standing over tables which were covered with grey blanket-like cloths on which rested a handful of brightly-colored discs of plastic, and an absurdly red cup. You would hear a steady murmur of

conversation punctuated by cheerful yells, cries of anguish, and bursts of song such as the one above. A few people, obviously old friends, would be sitting and talking with great enthusiasm; others might be playing frisbee or eating pumpkin bread.

What you have found is a tiddlywink tournament. The small plastic discs are the winks; there is no "tiddle."

What is tiddlywinks (or *winks,* as many prefer to call it)? Where did it come from? How do you play it, and, last but not least, how can you get involved?

The exact origin of tiddlywinks is unknown. The game appears to be several hundreds of years old.

Webster's New World Dictionary suspects that the word "tiddly" is a child's corruption of the word "little," and goes on to claim that the word means "little grog-shop." (Grog, you will recall, is piratese for anything alcoholic. Avast, me hearties.) However, they offer no proof.

Showing a bit more scholarship, the Oxford English Dictionary informs us that "tiddly" is a slang word for "mildly drunk," and that one meaning of the word *tiddlywink* is "an unlicensed public house or pawnshop; a small beerhouse." This brings us back to where Webster left us, at the corner bar, but the OED then redeems itself by adding "also, a game played with dominoes; a game in which small counters are caused to spring from the table into a bell-like or cylindrical receptacle by pressing on their edges with larger counters." This is remarkably close to the current game.

At this point, the adventurous dictionary sleuth would imagine him or herself sitting in a British pub on a foggy Saturday afternoon, listening to the sound of darts thunking into the target. A few odd pence and half-pence lie on the table in front of you, near a cup-and-saucer. Idly, you pick up a shilling and prod at the smaller coins. After a futile jab or two, you suddenly send a penny flying right into the empty teacup. "'Ere, now," your neighbor exclaims, with interest. "Do that again." You try again, and fail. He produces a shilling of his own and tries.

This diversion having no name of its own—you've just invented it, after all—you are forced to refer to it as "that game we play in the tiddlywinks." Eventually, of course, this phrase shortens itself down to a single word: *tiddlywinks.*

True or not, in 1897 somebody made a set of winks out of bone, and wrote a very strange rulebook. Winks has roots we may

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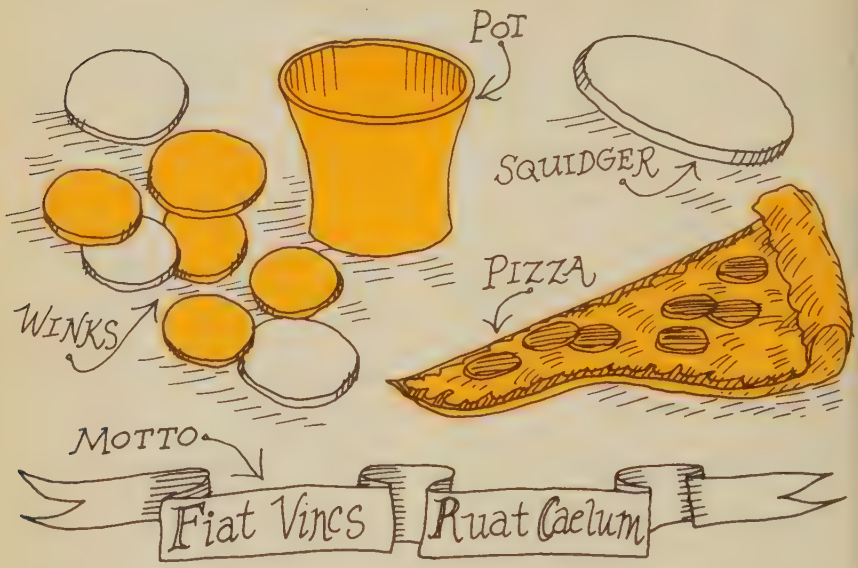
Daniel Dern is a freelance writer whose eclectic writing talents range from published science fiction and folk music reviews to articles on marriage contracting and feminism.

The game is inexpensive—a pot and a set of winks costs only a few dollars and a full mat (optional) costs under ten dollars.



never know.

The organized form of winks as we know it today began in Cambridge, England, during the year 1955. A Cambridge University student was one position short of the number he needed to qualify for membership in a certain club he very much wished to join. The obvious solution was for him to form a new organization with himself as an officer. Deciding it would be easier to start a tiddlywinks club than a camel-racing society, the student proceeded to organize the first modern tiddlywinks club.

The rules in 1955 being rather vague, the club decided, by arbitrary vote, upon the numbers, sizes and colors of winks they would use. These rules are still in effect today, which proves you can't judge importance by intentions.

For purposes of publicity, the new Cambridge team challenged Prince Phillip, or his Royal Representative, to a match. Phillip requested the Goon Squad, a mildly whacko trio consisting of Peter Sellers, Spike Milligan and Harry Secombe (whose Goon Show series on film and radio

nticipated both the Firesign heater and Monty Python) to act n his behalf. The Squad obliged, rriving at Cambridge in a helicopter. This stunt brought so nuch publicity to the game that oon clubs and teams were forming at universities and grammar chools (which we would call ombination junior and high chools) all over England.

In 1962, the Oxford team crossed the Atlantic for a touring visit, starting and trouncing clubs ll over the United States and Canada. *LIFE*, a popular national magazine of the time, did a story n the team's travels.

Three years later, several ormer British winkers found hemselves attending universities n North America. From these mports and the remnants of the 962 tour emerged the first North American Tiddlywinks Association (NATwA). Severin Drix, who had once played a version of vinks with buttons, formed a eam at Cornell University; his riend, Ferd Wollekens, started one at MIT. This led to the first nformal tiddlywinks tournament, r match, in the spring of 1967. It also set the precedent for winks being a friend-based activity.

Matters went along quietly enough until February of 1969. CBS-TV devoted six or seven minutes of their news program, "On the Road," to coverage of the North American Continental Tournament being held in Boston; and soon after that, MIT Team Captain Mitch Wand appeared on the TV quiz show, "What's My Line?", with the panelists trying to guess what he did from the clue: "a captain of a North American Championship team."

A letter-writing campaign following this publicity evoked new teams from places as scattered as Case-Western Reserve College (Cleveland), Harper College (upstate NY) and the University of Ottawa (Canada).

By now winks teams had proliferated to the point where no team could play all the others during the two days of the Continentals. To bring the number of teams participating back to a manageable level, NATwA divided the teams into Eastern and Western, and held Regional Tournaments to narrow down those eligible to play in the Continentals for a chance at the title. (The "B" league was also formed, to permit less able winkers to continue playing where they might otherwise not qualify.)

The MIT team won the Continentals in 1972; by means of a $2000 grant they managed to send eight players to England, who toured for a winks-filled week and beat all comers to capture the first World Winks Tourney Title.

Subsequent years have seen

the old teams fragment and split and new ones rise as members move around the states. NATwA now has four regions: Boston, Ithaca, Toronto and West Coast. Current teams include the High-Flying Knock-Kneed Pigeon Toads from Ohio, the Crown & Centipede (the Ithaca, N.Y. high school), Couers de Chéne (formerly Somervillians), Old Fresno Winking & Drinking Society, and Chickens Courageous (formerly Hark Yon Tree Hath No Leaves But They Will Out Club).

Like the NATwA motto says, *Fiat vincs, ruat caelum.* (Let winks be played, though the heavens crumble.)

Regular winks is played by four people, each taking two large and four small winks in one of the colors red, blue, green or yellow. Each winker also has at least one half-dollar-sized disc, called a *squidger,* used to prod, jab, to shoot or otherwise launch winks during the course of play. Shooting winks involves skill and coordination; a combination of knowing where you want the wink to go, why, and how to get it there. Even then, slight imperfections in the wink's shape—uneven thickness, concave or convexness, curving—may cause the best shot to go astray.

The small red plastic cup into which the winks are shot towards the end of the game is known as the "pot."

Lastly, there are the traditional three-foot-by-six-foot grey felt mats upon which one plays winks. These are imported from England. (A few are cut into four smaller mats for use as practice mats, which are easier to carry around.)

The players arrange themselves in clockwise alphabetical order by color at the four corners of the mat. Red and blue are always partners; ditto Green and Yellow. All four "squidge off" by shooting one wink towards the pot in the center; whoever lands closest goes first. Play continues around in clockwise fashion for 20 to 25 minutes; after which up to five more full rounds are played.

During the course of play, each pair jockeys for position and control of the other pair's winks. This is accomplished by *squopping,* or covering any portion of an opponent's wink(s) with your own—a squopped wink may not be played until it becomes free. The object is to control winks safely; the strategy involved in capturing and freeing winks—always remaining cautious of missing—can lead to minute-long discussions before important shots.

As the end of the game approaches, each pair decides which winks they want to use for squopping; which, if any, of their squopped winks they want to free and which ones they will try to

The paradox of winks is that anybody can learn to play in minutes, yet the subtleties of shooting and strategy take years to develop.

Because winks combines the elements of the physical, the mental, and the random, it's hard to characterize a typical winker.

pot. When the game ends, a person gets three time-limit points for every potted wink, and one for each free wink. Once the time-limit points are totalled, the winker with the highest score in the game gets four match points; the second highest scorer gets two, the third one and fourth none. In case of tie, match points are split. Then at the end of a tournament, the team with the most match points wins.

The paradox of winks is that anybody can learn to play in minutes, yet the subtleties of shooting and strategy take years to develop. Winks combines the physical, the mental and the random. Because the game melds these three elements, it is impossible to characterize a typical winker. The best one can do is list the various reasons people are attracted to winking. Some wink because they find it a fun activity to share with friends, and because the tournaments provide a good excuse to visit other cities. Certain winkers join for the competitiveness, which surfaces primarily at the Regional and Continental Tournaments.

Most winkers enjoy pitting their brains, when available, and coordination against the vagaries of the winks themselves, the mat surface, wind factor and other unpredictable factors. Lastly, many prefer winks to other sports because of the game's inexpensiveness—a pot and set of winks costs only a few dollars, and a full mat (which not every player buys) costs under ten dollars. Unlike many other sports, there is nothing else to spend money on (besides pizza), unless you plan to buy your own table for some reason. Rich and poor and inbetween, winkers all play with the same equipment.

Tournaments tend to be held wherever enough large tables can be found (always indoors, as wind does not improve things). Cars of winkers arrive all Friday night, and then from 10 a.m. to 5 p.m. that Saturday and Sunday, everybody winks. Few people watch, except briefly; most winkers would rather play than observe, and there's not much for the non-winker to see.

New winks teams have traditionally been formed in any one of three ways: (1) a NATwA member goes forth and founds a new team in the wilderness, (2) existing teams are restructured, or (3) completely new people respond to publicity and form their own

team. High school teams are common in NATwA, usually led by a winker in teaching; there have been junior high school teams at times.

NATwA dues are one dollar per year for novices, and four dollars per year for anyone who has played at the previous year's Continentals. In return for your dues, you are entitled to participate in all NATwA matches and tournaments, and get all NATwA publications, songbooks, product discounts, and a blue membership card. For more information, write to: Oakbyte Winking Association, 64 Dane St., Somerville, Mass. 02143. (OWA requests you please enclose a self-addressed stamped envelope.)

The drama inherent in tiddlywinks is perhaps best captured by this quote from the Official NATwA Statistician: "There was a 40 percent chance of us beating them if Bill played 50 percent of the time with his left hand while handcuffed to VV's ankle because the statistics clearly show that 90 percent of all pairs who play handcuffed together have a 30 percent chance of making two-foot pots in the fifth round, provided, of course, the moon is full and they ate asparagus for breakfast."

Or, as Prince Phillip said to Ian Woolridge, "I don't see why the Olympic Games shouldn't include tiddlywinks. It's a very good game." □

At the Massachusetts Institute of Technology, winkers practice between classes.

Sports Stars

Can you find the hidden last names of famous athletes of today and yesterday? The names can be found by reading horizontally, vertically, and diagonally, forward and backward, up and down. Here are some clues. (Answers on page 55.)

1. Won 1976 Olympic decathalon in a record-breaking performance
2. First woman to qualify for and compete in the Indianapolis 500
3. Winningest active golf player
4. Still holds the high school record run for the mile (3.58.3)
5. Ex-Miss America is TV's first lady of the locker room
6. Won 1976 Heisman Trophy with record-smashing final year at Pitt
7. Russia's world champion superheavyweight lifter
8. Sweden's young tennis ace who won the 1976 Wimbledon
9. The most recent Australian woman to win at Wimbledon (1971)
10. First black player in U.S. major league baseball (1947)
11. A 14-year-old athlete from Romania who was awarded the first perfect gymnastic score in Olympic history
12. A young Detroit pitcher who "talks" to the ball
13. Probably the greatest U.S. football coach (1918-1931 at Notre Dame)
14. Has won world crowns in both speed skating and cycling
15. Olympic Gold Medalist in 1972, she became first female coach of a male col-

BORGEHRIGTTESRODEDONA
RAHOTRODXRUTHCYRDIFOL
ACTICNGWILLSRDPUCKXSE
DANKAKAYACOSELLUNATNX
LAUDANNASWINGOGUTHRIE
EVENKSTEALECRNOHOTSBY
YOUNGTARKENTONNRYESOE
ANOONBASKETGEMPNFLYRV
ZAALINKALVALGEARGOSEE
ONICKLAUSLOWOMENHNINE
CHADWICKOSITRENNEJFIT
HIGHASCOREOMENOWNCSAM
INGNIOGOINGGAMOTICIFR
DIDRIKSONOWORHERERROR
ESWQWEISSMULLERUNONET

lege team (varsity diving at Air Force Academy)

5. Named for first U.S. Methodist bishop, he quarterbacks Minnesota Vikings
7. One of the greatest woman athletes in history
8. A fiery crash did not stop Austria's Grand Prix driver from trying to beat James Hunt for the 1976 crown
9. First woman to swim the 19-mile English Channel in both directions
10. College All-American, Rhodes scholar, and professional basketball star
21. Set over 50 U.S. and world swimming records in the 1920's and gained greater fame in the 1930's in movie role as Tarzan
22. Between 1923 and 1938, she won more major tennis championships than any woman in the world
23. Norwegian figure skater who won Olympic gold medals in 1928, 1932, and 1936, won ten consecutive world championships, spent 18 years with an American ice revue, and starred in movies
24. American Indian who starred in 1912 Olympics, became a football great, and is considered by many as history's best athlete
25. He embarrassed Hitler's boast of Aryan superiority by winning three gold medals in the 1936 Olympics in Berlin
26. U.S. and world women's figure skating champion in 1976

Spies and Lies for Church Youth?
The December issue of YOUTH Magazine contains the article "Spies and Lies" which sweepingly indicts, among others, the United States intelligence community and calls for cessation of intelligence activities during peace time. I would expect to see such an article in the *Daily Worker* but not in a magazine serving our Christian youth!

I am appalled by your editorial judgment in printing such an article. I am proud to have served with the Central Intelligence Agency for 25 years. My motivation, and that of everyone within the intelligence community that I have ever met, was to assure that Americans continue to enjoy the freedom which allows Mr. Miller and his ilk to preach their distorted and naive views.

I do not believe, however, that YOUTH Magazine is the proper forum for such slanderous attacks upon dedicated public servants and the agencies which serve to protect rather than destroy our democratic society.

—R.S., Palos Verdes Estates, Calif.

In reference to your December 1976 issue, I would like to comment on the article "Spies and Lies" by Jay A. Miller. To say the article is timely is an understatement. The example set by our various government agencies for our youth today is appalling. We decry the fact that so many young people are apathetic, get involved in criminal activities of one kind or another. Yet, how can we expect anything different when our national government shows such little regard for legal actions when it suits its purpose?

If the Christian Church does not take the initiative to bring these matters to our attention and point out the moral issues to our youth, then who, indeed, will?

You are to be commended for your courage and editorial judgment in including such articles in your excellent magazine. —M.D., North Wales, Pa.

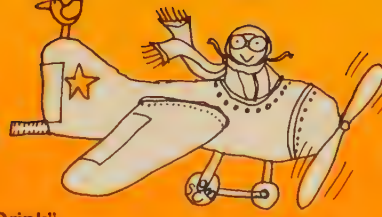
Getting Organized
We are just beginning to use YOUTH in an organized way. Up til now we have mostly kept it on the magazine rack in the youth room. I think the January 77 issue is terrific and am ordering 12 more for study. Keep up the good work!

—R.C., La Crosse, Wis.

Exit From the '77 Transit Map
We just received the December issue of YOUTH in which Brunner's "Time Transit Map" calendar was included. Looking at this calendar makes me wonder if we are Protestant or Jewish, as the Jewish special days are marked, as well as the insignificant days of the year. I'm surprised you bothered about including Easter and Christmas. Do you know that in the church calendar there are other significant seasons: Advent, Epiphany, Lent, Trinity? It seems to me that if we want our young people to remember things of religious significance, YOUTH Magazine would be a good place to give them this information instead of lots of the stuff we find there. Here's hoping 1977 will be an improvement. —F. M., St. Louis, Mo.

Editor's Note: Some other major Christian days not included on the 1977 calendar: Epiphany (Jan. 6), Ash Wednesday (Feb. 23), Passion Sunday (March 27), Palm Sunday (Apr. 3), Good Friday (Apr. 8), Ascension Day (May 19), Pentecost (May 29), Trinity Sunday (June 5), First Sunday of Advent (Nov. 27). Add your own stops to your 1977 Time Transit Map.

WHAT'S COMING



anis Ian Interviewed

. How did Janis Ian reach the pinnacle of uccess for the second time when she was nly 23?

rafts From "Found" Materials

A new twist on recycling is to turn those row-away items into hand-crafted ob-cts to enjoy and give as gifts.

outh In The Church

What are young people in the church oing, saying, thinking? An overview fea-ure takes a look at many of the denomina-ons participating in YOUTH.

"Have a Drink"

How do you respond to an invitation to drink beer or alcohol, especially when it comes to you at a party of peers, or from your favorite date, or from your own parents? Alcoholism is an increasing teenage problem.

Parent-Youth Dialogue

A family of teens and their parents talk about how they handle their joys and sorrows, their successes and problems—how they communicate. The daughter does a photo essay about her family.

Your Favorite People Talk

Interviews with well-known personalities are already scheduled for future issues, but if you have a favorite you want to hear from, write to us.

1. Bruce JENNER
2. Janet GUTHRIE
3. Jack NICKLAUS
4. Jim RYUN
5. Phyllis GEORGE
6. Tony DORSETT
7. Vasily ALEXEYEV
8. Bjorn BORG
9. Evonne GOOLAGONG
0. "Jackie" ROBINSON
1. Nadia COMANECI
2. Mark FIDRYCH
3. Knute ROCKNE
4. Sheila YOUNG
5. Capt. Micki KING
6. Francis Asbury ("Fran") TARKENTON
7. Mildred ("Babe") DIDRIKSON Zaharias
8. Niki LAUDA
9. Florence CHADWICK
0. Bill BRADLEY
1. Johnny WEISSMULLER
2. Helen WILLS Moody

B	O	R	G	E	H	R	I	G	T	T	E	S	R	O
R	A	H	O	T	R	O	D	X	R	U	T	H	C	Y
A	C	T	I	C	N	G	W	I	L	L	S	R	D	P
D	A	N	K	A	K	A	Y	A	C	O	S	E	L	L
L	A	U	D	A	N	N	A	S	W	I	N	G	O	G
E	V	E	N	K	S	T	E	A	L	E	C	R	N	O
Y	O	U	N	G	T	A	R	K	E	N	T	O	N	N
A	N	O	O	N	B	A	S	K	E	T	G	E	M	I
Z	A	A	L	I	N	K	A	L	V	A	L	G	E	A
O	N	I	C	K	L	A	U	S	L	O	W	O	M	E
C	H	A	D	W	I	C	K	O	S	I	T	R	E	N
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D E D O N A
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N F L Y R V
G O S E E
H N I N E
E J F I T
W N C S A M
T I C I F R
E R R O R
U N O N E T

23. Sonja HENIE
24. Jim THORPE
25. Jesse OWENS
26. Dorothy HAMILL

Tomorrow's Champs

PHOTO FEATURE BY BOB KRUEGER

To most of us ski racing consists of TV sports coverage of the Olympics every four years, and maybe a pro race every now and then. In Europe, ski racing approaches the ongoing spectator fanaticism of U.S. professional football and basketball. The major World Cup races are televised live every weekend throughout the Alpine countries; and attendance at the races themselves will reach several hundred thousand. How does North America produce skiers who can compete on an Olympic level with the Europeans who ski as much as ten hours a day, ten months of the year? The answer is the Can-Am Ski Trophy Series. It's here that Canadian and U.S. skiers buckle down and prepare for the intense level of competition and hectic schedule of the international circuit. In 1976, the season was comprised of 16 races, beginning at Crystal Mountain, Wash., and winding up 5000 miles and 45 days later at Lake Placid, N.Y., followed by another 2000-mile mad rush to the Senior Nationals in Colorado. Not exactly a calm pace!

Bob Krueger is a Colorado freelance photographer who has accompanied the Can-Am Ski Tour for several years.

Viki Fleckenstein, left, a 20-year-old from Syracuse, won so convincingly in the '76 races, she's been named to the top team—of which Olympic teams are comprised—for '77. Above, skiers pack up to get back on the road for the next race.

Sprained ankles and fun in the snow are some of the sidelights of the Can-Am tour.

Where do these young skiers—some no older than 16—come from? Frequently from skiing families, which means they began to ski sometime between when they learned to walk and when they turned four years old. At six or seven they were ready to start racing in the junior-age categories, and by 14 to be placed in categories according to ability regardless of age. From there they worked their way up to the level of "class A" racers, and when they improved beyond that, were invited to the ski team training and selection camps. The development teams named at these camps are the source of young racers for the Can-Am series, and the best of them are named to the team which every four years competes in the Olympics.

But it's not all skiing. Each year the Can-Am skiers drive 8000 miles in a month-and-a-half, racing over ice-and-snow-packed back roads to check in at the next race site. Skis have to be waxed and filed. Exercises have to be squeezed in between sleep and meals and the endless driving. And there are the hours and days of waiting for wind, rain and snow to lift so the races can go on. There are the broken bones, the sprained ankles, the hassles of eating right at ski lodge junk food concessions.

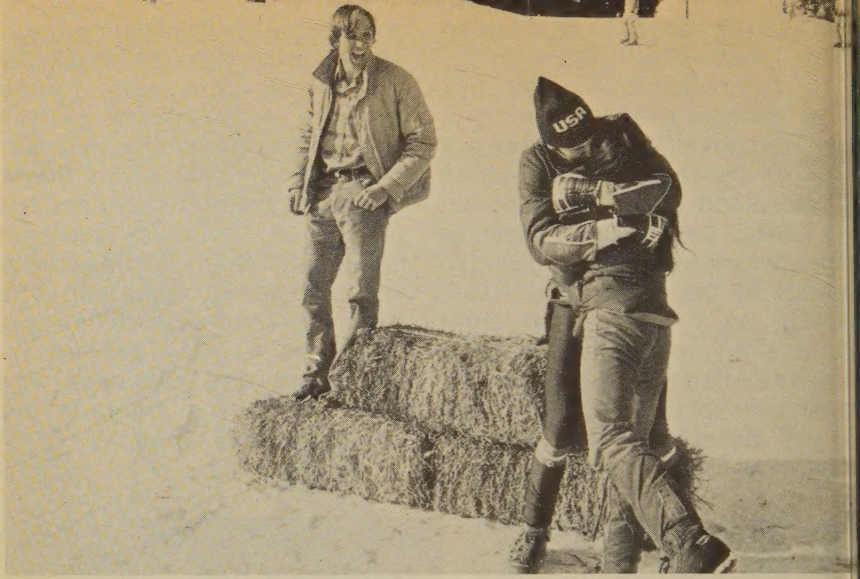
About six "racer chasers" (technical representatives supplied by the equipment manufacturers) accompany the skiers to service the 900 pairs of skis and bindings on the tour.

About 20 Can-Am racers and another 120 or so divisional racers, along with eight team coaches and 12 divisional coaches, hustle through races from coast to coast.

One of the reasons I was a good racer," says Billy Kidd, a former U.S. Olympic Team medalist, was because with a chronically-sprained ankle, I had to figure out how to ski race without falling down. As soon as I'd fall, I'd sprain my ankle, and couldn't race for three or four weeks. I was going to school at the same time I was racing, so I didn't have eight hours a day, ten months a year to practice. I had to figure out how to make the most efficient turn, how to get myself psyched up for a race, how to go through a season and peak at the right moment, and get the most from my training so that in two hours a day I could compete with Schranz or Killy who were skiing ten hours a day."

In this type of regimen, there's not much time left for the activities of an "average" teenager. Skiers fall behind in their schoolwork and have to make it up in the summer. They squeeze in part-time jobs to help pay for the equipment and expenses. And they maintain a rigorous ten-month training schedule.

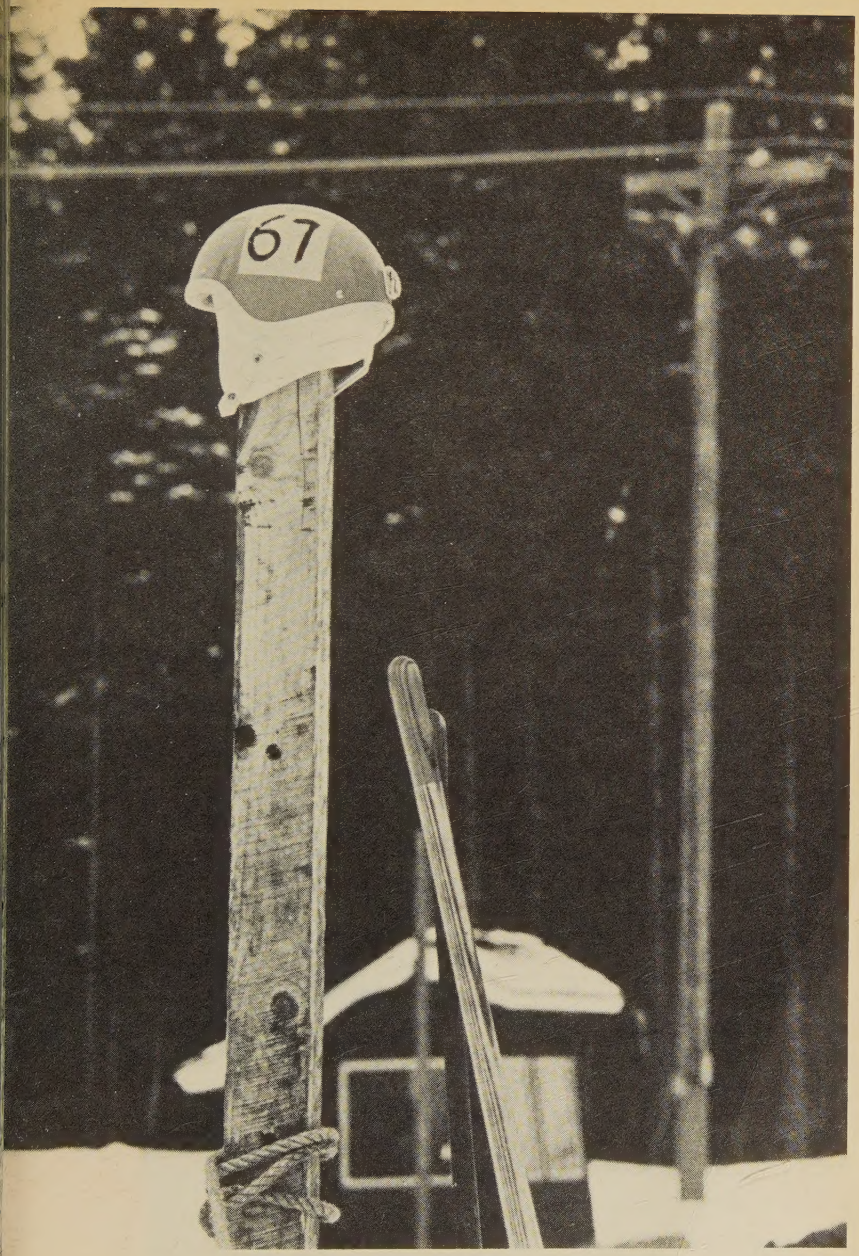
After the first series of runs, racers check their times to see how well they're doing.



All the training, traveling, exercise, rushed meals, school cramming and part-time jo pay off when a young racer wins often enough to make it to the top.

Why do they do it? Obviously, winning is an important factor. That fleeting moment of glory at the Olympic games represents the pinnacle of technical perfection and cool, self-confidence. By the time they have reached the higher levels of international competition, the variation in technical skiing ability is almost nonexistent. The reason certain skiers seem to continually appear in the winner's circle is not necessarily that they are better athletes, but that they know they can do it, and so they do. They've mastered the problems of mental attitude and concentration.

And there's the satisfaction o developing a superb athleti ability. A recent medical stud comparing U.S. ski tear members to college football play ers showed that the skiers signif cantly outstripped the footba players in useful muscle develop ment. But there's more to it tha that. Looking out over cloud-fille valleys from a snowy mountair top, you get a sense of what it's a about. If you asked Can-Ar skiers why they do it, the answe would probably be, "It's some what like climbing mountains Because it is there."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